

- 1) Mes ce me resmaie de bot
 Que c'est une parole usee,
 Si repuis bien estre amusee;
 Car tiex i a par losange
 Dient nes a la gent estrange
 'Je sui vostres, et quanque j'ai',
 Si sont plus jeingleor que jai.
 (*Cligés*, Micha 1982:134, ll. 4388-94)

Translation: But what troubles me / is that it is a commonly used expression. / It may well happen that I am deceived, / since there are flatterers / who say even to strangers: / 'I am yours, and all my possessions.' / These are even bigger chatterers than jays.

- 2) Ma damoisele, je vous doing,
 Et a mestie et sans besoing,
 Un tel chevalier com je sui:
 Ne me cangiés ja pour nului,
 S'amender ne vous quidiés.
Je sui vostres, et vous soiés
 D'ore en avant ma damoisele!
 (*Le chevalier au lion*, Hult 1994:790-791,
 ll. 2433-39, emphasis mine).

Translation: Mademoiselle, I give you, / whether you need it or not, / such a knight as I am. / Don't you ever trade me for another, / unless you believe you can improve your lot. / I am yours, and you are / from now on my lady.

- 3) Mes je li vi color changier
 Et plorer molt piteusemant.
 Les lermes, au mien jugemant, 4400
 Et la chiere piteuse et mate
 Ne vindrent mie de barate,
 N'i ot barat ne tricherie.
 Li oel ne me mantirent mie,
 Don je vi les lermes cheoir. 4405
 Asez i poi sanblanz veoir
 D'amor, se je neant en sai.
 (*Cligés*, Micha 1982:134, ll. 4398-4407)

Translation: But I saw him change his colour, / and cry piteously. / The tears, as far as I can see, / and the honest and sad mien / did not point towards dishonesty. / There was neither ruse nor treachery; / the eyes did not lie to me / which I have seen shed tears. / I could see all the signs / of love, for all I know.

- 4) Knowing that an individual is likely to present himself in a light that is favourable to him, the others may divide what they witness into two parts: a part that is relatively easy for the individual to manipulate at will, being chiefly his verbal assertions, and a part in regard to which he seems to have little concern or control, being chiefly derived from the expressions he gives off. The others may then use what are considered to be the ungovernable aspects of his expressive behaviour as a check upon the validity of what is conveyed by the governable aspects. Goffman, Erving. 1959/1990. *The Presentation of Self in Everyday Life*. (First published 1959. Pelican Books edition 1971. Reprinted 1990.) London: Penguin Books, p. 18

- 5) Li vermaus li monte en la face
 et les lermes du cuer aus iex,
 si que li blans et li vermiex
 l'en moille contre val le vis.
 Or est il bien la dame avis
 ne li fausse pas de covent
 ses cuers, ainz set bien que sovent
 l'en semont il aillors qu'iluec.
 (Jean Renart, *Le lai de l'ombre*, Lecoy 1983:15, ll. 480-487)

Translation: Red colour rises into his face, / and the tears of the heart into his eyes, / as if the white and the red / cover [literally: make wet] the face lengthways. / Then it was well known to the lady / that it [the heart] is not deceitful, / [that] his heart, she perceives also

- 6) [Cligés is speaking]
 Ausi com escorce sanz fust
 Fu mes cors sanz cuer en Bretaigne.
 Puis que je parti d'Alemaingne,
 Ne soi que mes cuers se devint,
 Mes que ça après vos s'an vint.
 Ça fu mes cuers, et la mes cors.
 N'estoie pas de Grece fors,
 Car mes cuers i estoit venuz,
 Por cui je sui ça revenuz.
 Mes il ne vient, ne ne repeire,
 Ne je nel puis a moi retreire,
 Ne nel quier certes, ne ne puis.
 Et vos comant a esté puis
 Qu'an cest païs fustes venue?
 (Cligés, Micha 1982:156, ll. 5120-5133)

Translation: Like the bark without the wood, / thus was my body without heart in Britain. / After I set out from Germany / I do not know what became of my heart, / except that it followed you here: / my heart was here and my body there. / I was not absent from Greece, / for my heart had come here, / and that's why I've returned. / Yet it does not come back or return to me, and I cannot recover it, / I neither wish, for sure, nor am able to do so. / And how have you fared / since you came to this country?

- 7) [Fénice is speaking]:
 En moi n'a mes fors que l'escorce,
 Car sanz cuer vif et sanz cuer sui.
 N'onques an Bretaine ne fui,
 Si a mes cuers lonc sejour fet:
 (Cligés, Micha 1982:157, ll. 5144-5147)

Translation: In me there is nothing but the bark, / because I live without heart and exist without heart. / I've never been to Britain, / yet my heart has stayed [there] long.

- 8) [Cligés is speaking]
 Dame, don sont ci avoec nos
 Endui li cuer, so con vos dites;
 Car li miens est vostres toz quites.
 [Fénice answers]
 Amis, et vos ravez le mien,
 Si nos antravenomes bien.
 (Cligés, Micha 1982:157, ll. 5170-5174)

Translation: [Cligés] In that case, my lady, here with us are / both our hearts then, according to you, / because my own is entirely yours. // [Fénice] And you, my friend, have mine too, / we're in perfect accord.

- 9) Denn die vornehmlich auf Reflexion ausgerichteten, sich im Bereich des Möglichen bewegend, handlungsarmen, jegliche Realität abstrahierenden provenzalischen Minnekanzonen konnten sich das Ideal einer absoluten guten Liebe 'leisten': die Trobadors verblieben mit ihren Aussagen meist im Bereich der Fähigkeit zu lieben. Nach der Aktualisierung, Konkretisierung ihrer Liebe wurde selten (und dies dann ironisch) gefragt. So befand sich die Liebe des Trobadors gleichsam im Schwebezustand zwischen *facultas amandi* und *actus*. In den nordfranzösischen Romanen [and the Old French and Anglo-Norman lays] dagegen forderte es das Gesetz der Gattung, dass der konkrete Verlauf und die Folgen einer Liebesbeziehung vor Augen geführt wurden.
 Schnell, Rüdiger. 1985a. *Causa Amoris: Liebeskonzeption und Liebesdarstellung in der mittelalterlichen Literatur*. Bern and München: Francke, quote p. 68.

- 10) [...] the insular romances of love and chivalry assess ideal patterns of behavior (here cultural formulations of *courtoisie* and *fine amor*) in relation to conflicting images of conduct. But the historical situation of these romances changes more than that of other insular romances: the earlier poets of love and chivalry examine an ideal system that had far less importance to social behavior than did religion or feudal and national principles, but their Middle English successors saw literature's

courtly ideals widely followed in social practice.

Crane, Susan. 1986. *Insular Romance. Literature, Politics, Faith, and Culture in Anglo-Norman and Middle English Literature*. Berkeley, Los Angeles, and London: University of California Press, quote p. 135.

- 11) La feme s'en set mieus celer,
 Et atent, qu'on le proit d'amer,
 Mais c'est la coustume et li drois,
 Ke on les doit requerre ancois.
 Je cuic, se nous nes requeriens,
 Que nous d'eles requis seriens.
 (Jacques d'Amiens, *L'art d'amours*,
 Finoli 1969:46-47, ll. 361-366)

Translation: The woman knows better how to hide her feelings / and expects to be asked for love; / therefore it is the custom and correct behaviour / if one asks them immediately; / I know that if we do not ask, / we will not get anything from them.

- 12) Savés que la femme doit faire lors: ele doit atraire l'omme u en maniere de parler a lui d'aucune besoigne, u en maniere de juer, et lui moustrer semblant d'amours u par regardemens amoureux, u par biau parler amiablement, sans faire nuel priere. Car a ce ne m'acorderai je ja, que femme doive prier homme d'amours; mais tous autres samblans puet ele bien moustrer, par coi ciex se puist bien apercevoir de l'amour k'ele a a lui; et se ciex est si malostrus k'il ne s'en sace apercevoir, s'en soit li damages siens.
 (Richard de Fournival, *Consaus d'amours*, Speroni 1974:266)

Translation (by Shapiro (1997:116): "Here is what she must do if such be the case [i.e. if the gentleman of her dreams is a bit slow on the uptake]. She must call his attention to herself in any number of ways: by speaking to him of some vague concern; by feigning love in obvious jest; by long, affectionate glances; or by pleasant, courteous speech. In short, by anything but a frank and open entreaty. For I shall never deem it proper that woman be the pursuer and man the pursued. And yet, she may affect all other artful guises to disclose her love. If the man is so dim-witted that he fails to perceive it, so much the worse for him."

- 13) The courtly lady, though admired and adored, tends to be a passive object of desire. The *uncourtly* lady, who woos, usurps the male role by trying to constrain or force, by becoming the active partner. She is out of place in the new courtly romance. Why did Anglo-Norman romance [and later Middle English romance] initially absorb this uncourtly view of woman? In part it *may* have been because the *chanson de geste*, in which wooing women are rather common, went on being popular in England after it was out of fashion in France.
 Weiss, Judith. 1991. «The Wooing Woman in Anglo-Norman Romance». In: Mills, Maldwyn, Jennifer Fellows, and Carol M. Meale (eds.). 1991. *Romance in Medieval England*. Cambridge: Brewer, 149-161, quote p. 160.

14) Guy & Felice vs. Riemhild & Horn

1. On knees before Felice he hym didde,
 2. And sorowfully seide in that stede,
 3. All with quakyng steuene;
 4. Thus he seide, and spake full euene:
 5. '**Felice the faire**, for goddis loue, mercy!
 6. **On me haue reuthe** for our lady,
 7. That y ne fynde the my full foo,
 8. For loue y you praye, herken me to.
 9. Hense forewarde y woll not hele
 10. The grete loue, that me doth fele:
 11. Shewe y muste the peyne and **sorowe**
 12. **That y haue for you euyne and morowe.**
 13. Ye bee that thyng for whom y mourne,
 14. Fro you ne may my herte tourne:
 15. Ouere all thinge y muste you loue,
 16. Whether it tourne benethe or aboue,
 17. Bot that y shall loue you aye,
 18. Whiles that y lyue maye.
 19. Vnder heuen noo thinge is,
 20. Were it good or yuel ywis,
 21. That y for the doo it [ne] wolde,
 22. My lif to lese though y shulde.
 23. Ye bee my lif and my deth y-wis:
 24. Withoute you loste is all my blis.
 25. Well more y loue you than me:
 26. Deye y shall for loue of you pardee,
 27. Bot thou **haue mercy on me**,
 28. Myself y shall for sorowe slee.
 29. Yf ye wiste the heuynesse,
 30. The grete peyne, and the **sorowfulnesse**,
 31. **That y haue for you nyghte and daye**
 32. (With true loue y it saye)–
 33. And you it might witterly see,
 34. I trowe ye wolde **haue mercy on me.**'

(Zupitza 1883, 1887 and 1891/1966:21-23, Caius MS, lines 343-376)

1. Reymild up gan stonde
 2. And tok him bi þe honde.
 3. Sette he him on palle;
 4. Wyn hye dide fulle,
 5. Makede fayre chere,
 6. And tok him bi þe swere.
 7. Often hye him kiste,
 8. So wel hire luste.
 9. "Wel come, **horn**," hye seyde,
 10. "So **fayr** so god þe makede.
 11. An **heue and amorwe**
 12. **For þe ich habbe sorwe.**
 13. Haue ich none reste;
 14. Slepe me ne liste.
 15. Leste me þis sorwe,
 16. Lyue hy nawt to morwe.
 17. Horn, þou schalt wel swiþe
 18. My longe sorwe liþe;
 19. þou schalt, wit uten striue,
 20. Habben me to wiue.
 21. Horn, **haue on me rewþe**,
 22. And plyct þou me þi trewþe."

(McKnight 1901:18-19, Laud Misc. MS. 108, lines 419-440)

15) þo Beues hadde wel i-ete
& on þe maiden's bed isete,
þat mai, þat was so bright of hiwe,
boughte, she wolde hire consaile schewe,
And seide: 'Beues, lemman, þin ore!
Ichaue loued þe ful-yore,
Sikerli can i no rede,
Boute þow me loue, icham dede,
And bout þow wiþ me do þe wille.'
(*Beuues of Hamtoun*, Auchinleck MS,
Kölbing 1885, 1886, 1894:52, ll. 1089-1097)

16) Anon vpon Apulf child
Rymenhild gan wexe wild.
He wende þat horn hit were
þat heo hauede þere.
Heo sette him on bedde,
Wiþ Apulf child he wedde.
On hire armes tweie
Apulf heo gan leie.
'Horn,' quap heo, 'wel longe
Ihc habbe þe luued stronge.
þu schalt þi trewþe plighte
On myn hond her righte,
Me to spuse holde,
And ihc þe lord to wolde.'
(*King Horn*, Cambridge University MS Gg. 4.27.2.,
McKnight 1901:14, ll. 311-324)